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## ART NOTES

Information comes to us that the Thursday concerts will be indefinitely discontinued at the Pennsylvania Academy of Fine Art, Philadelphia, and for the probable reason that the admission charged interferes with its charter and the annual appropriation from the city. The retirement of the Philharmonic Orchestra is to be regretted, for it offered many inducements to art lovers. Listening to music amid the surroundings of good pictures is too rare to be permanently lost, and it is to be hoped that a way will be found for the continuance of one of the distinctive art features of Philadelphia.

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The work of the American Jury for the exposition in Paris for 1900 was begun in Chicago by the Western preliminary jury on October 20. Their task was not arduous, as only forty-six paintings were submitted, and of which eighteen were selected to be finally judged by the full jury, which will meet in New York in November. H. B. Snell took the place of Wm. M. Chase in Chicago. The number of pictures to be shown in Paris is so small, not more than two hundred and fifty, that many artists thought their chances too small to even make any trial. Only two Chicago artists, it is said, sent works to the Chicago jury. The makers of these eighteen samples of Western art await in fear and trembling the slaughter of the New York jury. As was said before, we only hope the final choice will be the best that can be made, and that no favoritism will be shown either school, faction, or individual. All are willing to abide by such a decision.

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The Palette and Chisel Club, which, by the way, is the only active art club in Chicago, elected the following officers for the coming year: President, Wm. J. Irvine; Vice-President, Frank Holme; Recording Secretary, C. L. Sherman; Treasurer, Caspar Greunfeld.

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Clarence M. White, of Newark, Ohio, is holding an exhibition of some one hundred and twenty-one photographs in the galleries of the Camera Club, 3 West Twenty-ninth St., New York. It is a very strong showing of artistic photography, and bears out the promise of his work already seen in these pages.

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The architects of the country have arranged their exhibitions in an order that will simplify arrangements and enhance their value. This is the result of concerted action through the newly formed

Architectural League of America. The circuit of the exhibitions will be as follows:

T Square Club, Philadelphia: December 16, 1899, to January 6, 1900.

Architectural League of New York: February 3 to 24, 1900.

Chicago Architectural Club: March 10 to 31, 1900.

St. Louis Architectural Club: April 7 to 21, 1900.

Detroit Architectural Club: April 28 to May 12, 1900.

Cleveland Architectural Club: May 19 to June 2, 1900.

Pittsburg Architectural Club: June 9 to 30, 1900.

The purpose of the Architectural League of America, beyond facilitating exhibitions and the interchange of ideas among architects and draughtsmen who would otherwise remain strangers, is to unite the younger element of the profession into an effective force for the advancement of an American architecture.

The next convention, which will be held at Chicago, is intended not only for delegates, but for as many members of the thirteen organizations already enrolled as can make it a vacation trip.

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The Chicago Art Institute has issued its announcement for the season of 1899-1900. Outside the regular exhibitions the following special showings will be made: January 2 to January 28, special exhibition of the works of Albert Herter; exhibition of the works of Hermann Dudley Murphy and Maurice B. Prendergast. There will be an unusually attractive series of Tuesday afternoon lectures, alternating with musicales and readings. Friday lectures will continue through the year by L. Taft on sculpture; antiquities, metals, textiles, etc., by James William Pattison, and on pictures, old and contemporary, by Charles Francis Browne; six lectures upon "Culture History in Relation to Art," by Camillo von Klenze, Thursdays, from November 9 to December 14.

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The New York Water Color Club will hold its tenth annual exhibition at the galleries of the American Fine Arts Society, 215 West Fifty-seventh St., New York. No jury is announced.

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An interesting series of decorations is being planned for the studio floor of the Fine Arts Building, Chicago. The upper hall, with a good top-light, is now under the consideration of the artists of the tenth floor, superintended by J. C. Leyendecker, who will have one of the principal panels. The sketches are well under way, and in a short time Chicago will have an almost unique example of public mural decoration. We hope to reproduce some of the work, with a more detailed description on its completion.